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AUTHOR Engen, Barbara; Campbell, Joy
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ABSTRACT

Intended for use by elementary school teachers as a supplement to the book, "Elementary, My Dear Shakespeare," or for use by itself to produce one Shakespeare play, this play packet contains ready-to-reproduce materials for the production of "Macbeth." Materials include: staging suggestions for scenery, props, lighting, and costumes; a short summary of the play; a vocabulary matching sheet, games, and puzzles; a color page; and a script of the play. Since students cannot memorize hundreds of lines, the packet also adds narrators' parts to the script, keeping the story's continuity intact while taking the burden of memorization of large parts from principal characters. (SR)

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Macbeth

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A Play Packet
to accompany
Elementary, My Dear Shakespeare

Barbara Engen and Joy Campbell

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Macbeth

A Play Packet
to accompany
Elementary, My Dear Shakespeare

Line Drawings by Alan K. Engen

Calligraphy by Ann Marie Webb

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INTRODUCTION

Welcome to the wonderful world of William Shakespeare! This play packet may be used as a supplement to our book, *Elementary, My Dear Shakespeare,* in producing a Shakespearean Festival, or may be used by itself to produce one Shakespeare play.

In this packet you will find staging suggestions, a short summary of the play, a vocabulary matching sheet, games and puzzles, a color page, and a script of the play.

For several years, we have produced an annual Shakespearean Festival with fourth and sixth graders. We have seen the excitement and joy experienced by our students as they become Shakespeare's immortal characters: Romeo and Juliet, Katherine and Petruchio, Macbeth and his ambitious wife, Julius Caesar, Brutus, and Antony, and many others. We have seen the rapt attention and enthusiastic praise given our actors by their audiences. We have made many mistakes, and have spent many hours "working out the bugs" in our productions. Hopefully, the suggestions given in this packet will enable you to produce a Shakespeare play without the usual frustrations and time-consuming "trial and error" experiences we all go through when trying something new.

We have found that students, even very bright ones, cannot memorize hundreds of lines. Therefore, in order to facilitate the memorization of parts, as well as give more students a part, we have added narrators to each play. These students keep the continuity of the story in tact, while taking the burden of memorizing tremendously large parts from the principal characters.

The printing in our play packets is large, to make duplicating easier for you and reading easier for your students. Our play packets are ready to use, just as they are.

If this is your first taste of Shakespeare, we hope you find it delicious! If you are adding to your repertoire, you already know how much children love working with "The Bard." Whether novice or pro, we know that working with Shakespeare will be a highlight of your teaching career, and a never-to-be-forgotten experience for your students. So, remembering that, "All the world's a stage", and "The play's the thing," get ready to enjoy the magic and excitement of the wonderful world of William Shakespeare.

MACBETH
STAGING SUGGESTIONS

SCENERY

A successful production of *Macbeth* will keep the audience on the edge of their seats as they experience the intrigue and horror that comprise the very essence of the play. This atmosphere is easily and effectively created with the skillful use of scenery and lighting.

The action in *Macbeth* takes place in a variety of locations. Since changing scenery during the play is not only difficult, but is also distracting to the audience, plan to keep the same scenery on stage throughout the play and use props to denote different locations. Most of the play's action takes place in Macbeth's castle, so the castle scenery should remain on stage. All other scenes, such as the heath or forest, are played either in front of the curtain, or, if your stage does not have a curtain, on a raised platform set in front, but to the side, of the stage.

None of the scenery in *Macbeth* should be very bright or colorful, as darker colors add to the somber mood of the play. The castle scenery can be made from black butcher paper or inexpensive cloth. White chalk, drawn in a large brick design, gives the appearance of stone walls. Roman arches drawn in two or three of the panels add diversity. This scenery is attached to wooden scenery frames, or whatever you have available. (Note: As described in our book, *Elementary, My Dear Shakespeare,* these scenery frames are two and three-sectioned dividers made from 1"x4" lumber. The sections are hinged together for flexibility and convenient storage, and scenery is easily attached to the wood.) These frames are extremely useful in *Macbeth* as they not only hold the scenery, but provide the illusion of more rooms in the castle and can help add drama to your production. For instance, when Macbeth exits between the dividers to kill King Duncan in Scene 3, his hand, holding the dagger, can be seen just above the top of the smaller frame. The audience can almost see the "murder" being committed as Macbeth plunges his hand downward.

The same castle scenery is used for both the inside and outside scenes occurring at the castle. Props, such as tables, denote the inside of the castle. The absence of props, or the use of portable trees indicate the castle exterior.

(Note: The portable trees are made by filling cardboard paint buckets 2/3 full of plaster and inserting a yardstick in the center of the bucket. When the plaster is dry, attach butcher paper trees to the yardstick.)

The forest in Scene 4 is played in front of the curtain, with several of the portable trees set on the steps or floor to indicate the woods. The

murders hide behind the trees as they wait for Banquo and Fleance. No special staging is needed for the scenes on the heath.

The two play narrators sit in front of the stage, either on a raised platform, such as a table, or on the stage steps. They should be off to one side so as not to distract from the action on the stage. Our narrators join the guests at Macbeth's banquet, as we have found that all of our students want to be "on stage" at least once during a production.

Special staging instructions are included throughout the accompanying script for your convenience.

PROPS

Macbeth uses a wide variety of props, most of which can be gathered from around your house. We have purchased a few very inexpensive, but realistic looking props at a local costume shop. Students can also be creative in making their own props. Not all of the items listed below are necessary, but the use of props adds interest for your audience. The props and characters who use them are listed as they are needed for each scene.

Scene 1: Black plastic pot for witches.
Dry ice. (Gives the effect of a bubbling cauldron.)
Drum. (Played offstage. A plastic bowl, hit with a wooden spoon is a good substitute for a drum.)
Swords for Macbeth and Banquo. (Plastic swords may be purchased, or wooden swords, painted with silver spray paint, are also effective.

Scene 2: Paper, rolled as a scroll for Lady Macbeth.
Tape recording of trumpet fanfare. (A majestic fanfare is *Intrada* from the *Purcell Suite*. This can be found on the recording entitled, "The Canadian Brass - 'High, Bright, Light, and Clear' - The Glory of Baroque Brass"; RCA Records, New York, c. 1983.)

Scene 3: Torches for Banquo and Fleance. (Flashlights covered with yellow or orange crepe paper.)
Sword for Banquo.
Piece of costume jewelry for "diamond" Banquo gives Macbeth.
Bell (Offstage.)
Dagger for Macbeth
Wood block and mallet for knocking sound.

Scene 4: Two to three portable trees for forest
Dagger for first murderer.

Scene 5: Table, with cloth, goblets, trays, plastic fruit, etc.

Chairs for guests.
Crown for Macbeth.
Tray and carafe for servant.

Scene 6: Black pot for witches.
Rubber snakes, spiders, frogs, etc. (Witches drop these in pot.)
Crown for Banquo.

Scene 7: Notepad and pen for doctor.
Candle in holder for Lady Macbeth.

Scene 8: Two swords for Macbeth and MacDuff.
Crown, worn by Macbeth.

LIGHTING

Lighting can add, or detract, from any stage production. Since your audience lights are out, the stage action must be effectively relayed to the audience by the use of both the overhead stage lights and spotlights. The tendency is to change the lights too frequently, thus detracting from the performance itself. As you read through the script and adapt your lighting to the action on the stage, keep lighting changes to a minimum.

We suggest using two multi-colored spotlights, as well as the overhead stage lights if you have these available. You will need to experiment with the lights to get the desired effects for your stage. Give each of your light people a script and go through the entire play with these people, experimenting until you get the best effect.

Different moods can be created by overlapping two spotlight colors, or using a colored spot on the background scenery and a white spot on the speaker. Always be sure the speaker can be easily seen by the audience. The narrators will always have a white spotlight on them when they are speaking. Night scenes, the forest scene, and the encounters with the witches on the heath call for the use of a blue or green spotlight. Again, check to see that the lighting isn't so dark that the actors are lost in the shadows. Use a red spotlight when Macbeth exits behind the divider to kill Duncan. This is one of the pivotal scenes in the play, and the lighting adds great drama to the horror of the moment. Don't be afraid to be creative with the use of the lighting you have available, remembering to keep light changes to a minimum.

COSTUMES

Costumes should be simple and inexpensive. Students basically provide their own costumes, which are put together from clothing they already have at home or can borrow. We have found some wonderful costumes for two or three dollars at a local thrift store. Items not readily available, such as tunics, are very simple to make. It is important that no one feels burdened in providing their child with a costume.

In Shakespeare's day, costumes for all the plays were Elizabethan in style. Most modern day productions of *Macbeth* also use the Elizabethan costumes, and they are perfectly appropriate for a student performance. If you decide to use this style of costume, have students playing male parts wear a long-sleeved, silky blouse, tights, tunic, and possibly a cape. Ballet shoes or soft boot-type shoes complete the outfit. Girls wear long dresses, or simple long-sleeved blouses and long skirts. Lady Macbeth, if possible, should wear a fairly fancy dress, and have a long nightgown for her final scene.

For a very colorful performance, though not as Shakespeare would have done it, have your male actors wear kilts. These are harder to find, but, if they are available for Macbeth, Banquo, Duncan, and MacDuff, they do add a special flavor to your performance. Lady Macbeth wears a long, dark skirt, white blouse, and a plaid sash over her shoulder. The other actors dress in the tunics and blouses if kilts are not available for everyone.

The witches may be dressed in long, black dresses, or simply wrapped in strips of rags. They should wear make-up representing beards, and have wild-looking hair.

Costumes should not be elaborate or expensive. Let you students use their creativity. They'll look great!

MACBETH
Story Summary

Macbeth, one of the greatest dramas of all time, is based on an actual event in history. Macbeth lived in Scotland during the eleventh century, became King of Scotland under rather dubious circumstances, and was killed in 1057. The play is a story of a man who suffered disaster because of his never ending ambition.

Returning from a successful battle, Macbeth and another warrior, Banquo, meet three witches. These witches greet Macbeth and predict that he not only will be lord over the fiefdoms of Glamis and Cawdor, but will also become King of Scotland. However, the witches tell Banquo that his children, not Macbeth's, will also become rulers of Scotland.

Macbeth is already Thane (Lord) of Glamis, and soon becomes Thane of Cawdor. The thought that he might become King of Scotland is too much for him, and, urged on by his ambitious wife, Macbeth plots to kill King Duncan, the present king. Macbeth carries out this terrible deed on the night that Duncan is a guest in his castle. Macbeth and his wife make it look as if Duncan's servants committed the crime, and, at first, only Macbeth's friend, Banquo, suspects that Macbeth is actually the murderer.

Upon hearing the news of their father's death, Duncan's two sons, Malcolm and Donalbain, flee Scotland because they fear for their lives. With them gone, Macbeth is crowned King of Scotland, thus fulfilling the witches' prophesies.

Macbeth, however, is still uneasy about the prediction that Banquo's children will become rulers of Scotland. He hires three criminals to attack and murder Banquo and his son, Fleance, as they approach Macbeth's castle for a banquet. Banquo is murdered, but Fleance escapes.

One of the murderers reports to Macbeth that Banquo is dead. However, at the banquet, Macbeth sees Banquo's ghost and begins talking to him. The banquet guests are confused, and Lady Macbeth is afraid they will realize that Macbeth is responsible for both Banquo's and Duncan's murders. She encourages the guests to leave so that they will hear no more incriminating words.

After the banquet, Macbeth returns to the heath to see the witches and demands that they show him what the future holds. The witches call on three apparitions, or spirits. The first spirit warns Macbeth to beware of MacDuff, another warrior. The second tells him that he will remain king until Great Birnham Wood, the forest near Macbeth's castle, moves to Dunsinaine Hill. Macbeth doesn't worry about this, because he knows that forests cannot move. The third spirit is again the ghost of Banquo, who

smilingly nods when Macbeth asks if it is true that Banquo's sons will become king. This last spirit greatly upsets Macbeth.

As Macbeth leaves the witches, he hears that MacDuff has fled to England. This makes him so angry that he decides to kill MacDuff's wife and children. He again calls in the murderers who slaughter everyone in MacDuff's family.

All of these horrible crimes so affect Lady Macbeth that she begins sleepwalking and talking in her sleep. She finally commits suicide because she cannot bear the guilt of her deeds any longer.

MacDuff returns to Scotland, raises a large army, and begins marching toward Macbeth's castle, with his troops using branches from the woods to hide themselves. Macbeth is horrified to see Birnham Wood really coming to Dunsinane, but he still believes the rest of the witches' prophecy that he cannot be harmed by a person, "of woman born." Macbeth meets MacDuff in battle and tells him that he is protected by this prophecy. MacDuff tells Macbeth that he, because of his unusual birth, is indeed the one who can kill Macbeth. In the battle that follows, Macbeth is killed and beheaded. Malcolm, son of Duncan, is then proclaimed King of Scotland.

MACBETH

VOCABULARY

_____	THANE	A -- to party and drink
_____	FANTASTICAL	B -- to seize and hold power without right
_____	TREASON	C -- a large kettle
_____	ENRAPTURED	D -- lord or land owner in early Scotland
_____	CHASTISE	E -- a fiendish, evil person
_____	IMPEDES	F -- old-fashioned word for "I pray thee."
_____	ASSASSINATE	G -- especially whimsical, odd, or grotesque
_____	AMBITION	H -- ceremony giving a new king his crown
_____	PROPHESIES	I -- a cruel, oppressive, absolute ruler
_____	GILD	J -- very desirous of honor or power
_____	MULTITUDINOUS	K -- a state of being excited or stirred up
_____	CAROUSING	L -- to kill by surprise or secret
_____	SACRILEGIOUS	M-- to punish, or correct by suffering
_____	PRITHEE	N -- to wait or to delay
_____	LIEGE	O -- evil, wicked, or destructive
_____	VILE	P -- delighted beyond measure
_____	BONDAGE	Q -- to adorn with gold
_____	TREACHERY	R -- bound to give service and allegience
_____	CORONATION	S -- to overcome or subdue in battle
_____	CAULDRON	T -- act of treason, breaking of allegiance
_____	VANQUISHED	U -- to betray trust or overthrow government
_____	PERNICIOUS	V -- to stop or hinder
_____	AGITATION	W-- a crime against something that is sacred
_____	TARRY	X -- slavery
_____	TYRANT	Y -- mean, worthless, wicked, unclean
_____	USURPER	Z -- predictions or foretelling the future
_____	HELLHOUND	AA- a great many, a myriad

MACBETH

VOCABULARY

___D___	THANE	A -- to party and drink
___G___	FANTASTICAL	B -- to seize and hold power without right
___U___	TREASON	C -- a large kettle
___P___	ENRAPTURED	D -- lord or land owner in early Scotland
___M___	CHASTISE	E -- a fiendish, evil person
___V___	IMPEDES	F -- old-fashioned word for "I pray thee."
___L___	ASSASSINATE	G -- especially whimsical, odd, or grotesque
___J___	AMBITION	H -- ceremony giving a new king his crown
___Z___	PROPHESIES	I -- a cruel, oppressive, absolute ruler
___Q___	GILD	J -- very desirous of honor or power
___AA___	MULTITUDINOUS	K -- a state of being excited or stirred up
___A___	CAROUSING	L -- to kill by surprise or secret
___W___	SACRILEGIOUS	M-- to punish, or correct by suffering
___F___	PRITHEE	N -- to wait or to delay
___R___	LIEGE	O -- evil, wicked, or destructive
___Y___	VILE	P -- delighted beyond measure
___X___	BONDAGE	Q -- to adorn with gold
___T___	TREACHERY	R -- bound to give service and allegience
___H___	CORONATION	S -- to overcome or subdue in battle
___C___	CAULDRON	T -- act of treason, breaking of allegiance
___S___	VANQUISHED	U -- to betray trust or overthrow government
___O___	PERNICIOUS	V -- to stop or hinder
___K___	AGITATION	W-- a crime against something that is sacred
___N___	TARRY	X -- slavery
___I___	TYRANT	Y -- mean, worthless, wicked, unclean
___B___	USURPER	Z -- predictions or foretelling the future
___E___	HELLHOUND	AA- a great many, a myriad

MACBETH

D

1,4 8,9 7,8 3,3 8,2 1,3 1,8 1,4 8,9 7,8 3,3 8,2 1,3 1,8

7,5 8,9 5,1 8,2 6,6 6,4 1,4 7,5 2,7 8,9 7,8 3,3 8,2 1,3 1,8

2,0 5,1 2,7 1,3 3,3 7,8 2,7 6,4 6,6 6,4 1,4

4,0 6,6 7,8 8,2 1,4 2,7 8,9 6,4 3,3 7,8 3,3 3,3 8,2 1,3 8,5

4,0 8,9 8,9 8,2 5,1 7,5 7,9 5,1 7,5 7,0 6,6

3,3 6,6 3,3 8,9 8,9 6,4 0,4 5,0 3,3 8,2 8,9 8,9 1,4 1,8

7,5 7,0 1,3 6,4 7,5 7,0 1,3 4,0 7,0 6,6 2,7 6,3 5,1 5,0

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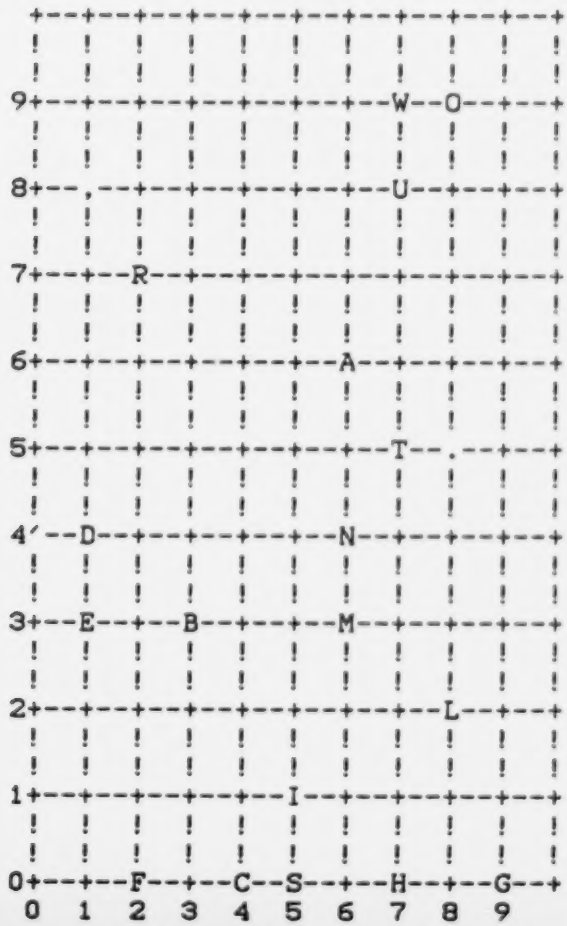


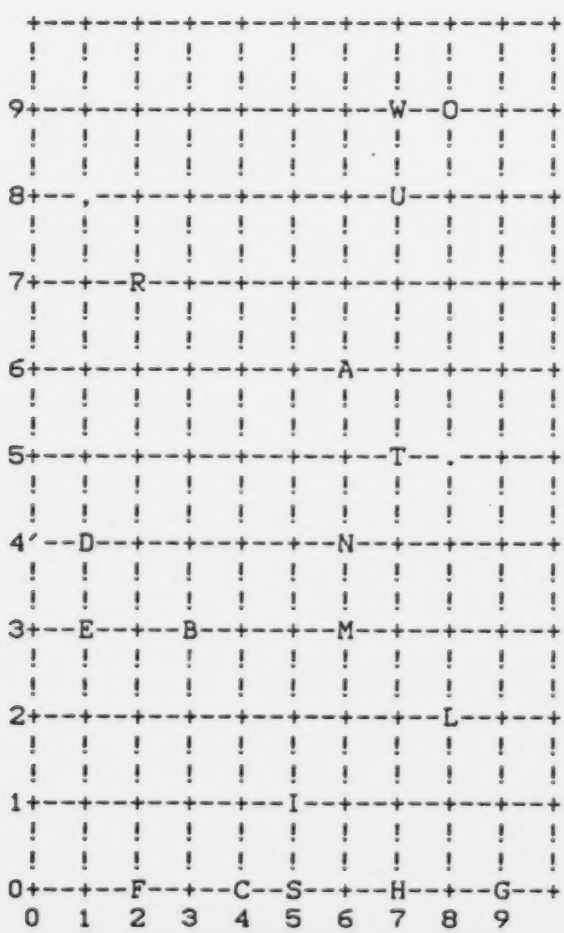
USE THE GRAPH TO LOCATE THE LETTER REPRESENTED BY EACH COORDINATE PAIR.

WRITE THE LETTER IN THE BLANK PROVIDED.

THE FIRST ONE HAS BEEN DONE FOR YOU.

MACBETH
KEY

D	O	U	B	L	E	,		D	O	U	B	L	E	,				
1,4	8,9	7,8	3,3	8,2	1,3	1,8		1,4	8,9	7,8	3,3	8,2	1,3	1,8				
T	O	I	L		A	N	D		T	R	O	U	B	L	E	,		
7,5	8,9	5,1	8,2		6,6	6,4	1,4		7,5	2,7	8,9	7,8	3,3	8,2	1,3	1,8		
F	I	R	E		B	U	R	N		A	N	D						
2,0	5,1	2,7	1,3		3,3	7,8	2,7	6,4		6,6	6,4	1,4						
C	A	U	L	D	R	O	N		B	U	B	B	L	E	.			
4,0	6,6	7,8	8,2	1,4	2,7	8,9	6,4		3,3	7,8	3,3	3,3	8,2	1,3	8,5			
C	O	O	L		I	T		W	I	T	H		A					
4,0	8,9	8,9	8,2		5,1	7,5		7,9	5,1	7,5	7,0		6,6					
B	A	B	O	O	N	'	S		B	L	O	O	D	,				
3,3	6,6	3,3	8,9	8,9	6,4	0,4	5,0		3,3	8,2	8,9	8,9	1,4	1,8				
T	H	E	N		T	H	E		C	H	A	R	M		I	S		
7,5	7,0	1,3	6,4		7,5	7,0	1,3		4,0	7,0	6,6	2,7	6,3		5,1	5,0		
F	I	R	M		A	N	D		G	O	O	D	.					
2,0	5,1	2,7	6,3		6,6	6,4	1,4		9,0	8,9	8,9	1,4	8,5					



USE THE GRAPH TO LOCATE THE LETTER REPRESENTED BY EACH COORDINATE PAIR.

WRITE THE LETTER IN THE BLANK PROVIDED.

THE FIRST ONE HAS BEEN DONE FOR YOU.

10

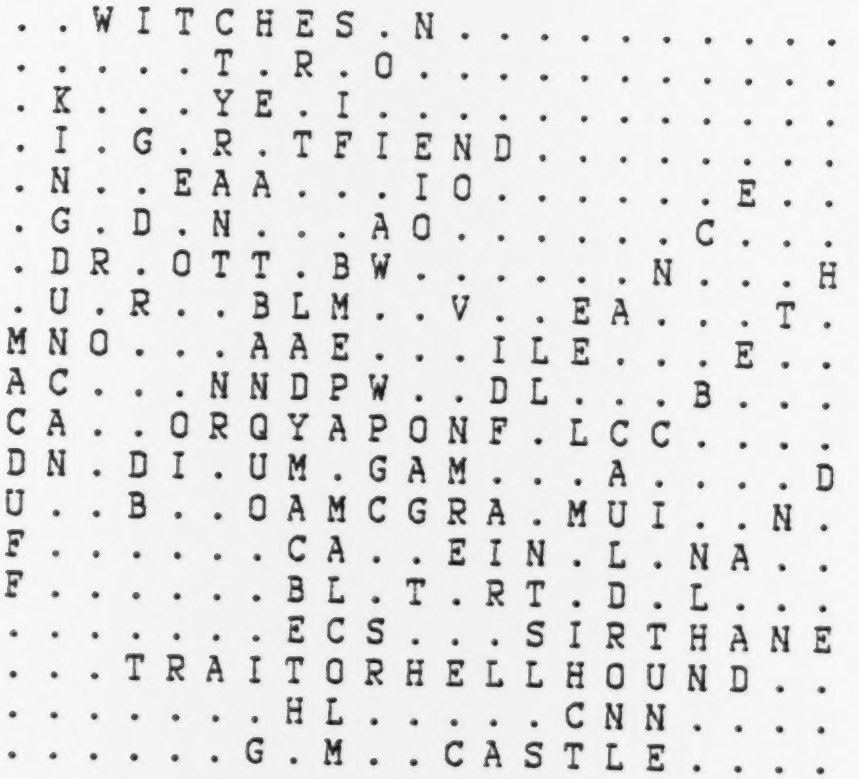
MACBETH

V K W I T C H E S F N G D Y W Y V H R H A
P X R O L T W R O O H E Q U N U D B L O Q
D K Q D L Y E C I O E E U E X M F W J J T
Q I J G B R C T F I E N D G S N T N S K R
S N V X E A A B D P I O P X I H Y U E E T
H G N D Q N Z W Z A O F T G R J S C Q P E
G D R Z O T T U B W Y I R W O C N P Q I H
D U J R U S B L M N X V G G E A N M T T L
M N O P E W A A E S Z B I L E R Z B E C F
A C Z A D N N D P W Y Y D L B D I B R D H
C A C C O R Q Y A P O N F Q L C C G P L S
D N T D I N U M T G A M K C F A R N W N D
U O N B I C O A M C G R A D M U I I S N P
F S D N L Z G C A B A E I N V L N N A P A
F K Q I W O D B L W T H R T P D E L X Y N
U S X F S J G E C S Q D Z S I R T H A N E
Q I X T R A I T O R H E L L H O U N D S L
H A D W A T V H L Q Q G V X C N N C H C P
A K Q U Y K G J M W K C A S T L E F Z V I

Can you find these words?

LADYMACBETH
BIRNAMWOOD
HELLHOUND
SCOTLAND
DAGGERS
MACDUFF
MACBETH
TYRANT
GHOST
GENTLEWOMAN
CORONATION
MURDERERS
CAULDRON
TRAITOR
FLEANCE
CANDLE
BANQUO
THANE
APPARITION
KINGDUNCAN
DONALBAIN
VILLAIN
WITCHES
MALCOLM
CASTLE
FIEND

Answer Key for: MACBETH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. . . . . T . R . O . . . . . .
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. I . G . R . T F I E N D . . . . . .
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. . . . . H L . . . . . C N N . . . .
. . . . . G . M . . C A S T L E . . . .

A. Englert

MACBETH

CAST OF CHARACTERS

NARRATOR 1	(39 lines)*
NARRATOR 2	(37 lines)
FIRST WITCH	(28 lines)
SECOND WITCH	(23 lines)
THIRD WITCH	(22 lines)
MACBETH, Duncan's general	(143 lines)
BANQUO, Duncan's general	(37 lines)
ROSS, Scottish nobleman	(12 lines)
LADY MACBETH, Macbeth's wife	(50 lines)
MESSENGER	(8 lines)
KING DUNCAN, King of Scotland	(7 lines)
FLEANCE, Banquo's son	(2 lines)
PORTER	(5 lines)
LENNOX, Scottish nobleman	(19 lines)
MACDUFF, Scottish nobleman	(31 lines)
SERVANT	(11 lines)
FIRST MURDERER	(13 lines)
SECOND MURDERER	(7 lines)
DONALBAIN, Duncan's younger son	(4 lines)
MALCOLM, Duncan's older son	(4 lines)
APPARITION	(4 lines)
DOCTOR	(22 lines)
GENTLEWOMAN	(16 lines)

*We have listed the approximate number of lines for each character to make casting easier. The number of lines for witches and noblemen include group parts. This play will run about 30 minutes in length with the parts performed as given.

MACBETH

NARRATOR 1: During the eleventh century, Scotland was divided into sections, each ruled by a lord, or thane. Ruling over all of the thanes was Duncan, the Meek, King of Scotland, a good and kindly monarch. Many of the thanes were ambitious, but none as ambitious as Macbeth, a near kinsman of the king. Macbeth was held in high regard at court for his great bravery in battles.

NARRATOR 2: The play begins near a battlefield in Scotland, during a thunderstorm. Macbeth has just defeated the armies of the King of Norway and the traitorous Thane of Cawdor. A soldier stumbles, wounded, into the camp of King Duncan and relays this news. Duncan is so grateful that he bestows, unknown to Macbeth, the title of Thane of Cawdor on him.

NARRATOR 1: Macbeth and another warrior, Banquo, are returning from this battle. They encounter three witches on a desolate heath. These witches appear to be women, except that they have beards and their withered skin and wild attire make them look not like any earthly creatures.

Scene 1: A Heath in Scotland

(Curtain is closed. Witches , carrying pot, enter through curtain. Lights are all out except for green spotlight on witches)

FIRST WITCH: When shall we three meet again, in thunder, lightning, or in rain?

SECOND WITCH: When the hurly-burly's done, when the battle's lost and won.

THIRD WITCH: That will ere the set of sun.

FIRST WITCH: Where has thou been, sister?

SECOND WITCH: Killing swine.

THIRD WITCH: Sister, where thou?

FIRST WITCH: A Sailor's wife had chestnuts in her lap, and munched, and munched, and munched. "Give me some," said I. "Away with thee, witch," she cried. Her husband is away at sea, tossed upon the tempest waves which I did cause. Look what I have!

SECOND WITCH: Show me! Show me!

FIRST WITCH: I have her husband's thumb, wrecked as homeward he did come.

(A drum is heard off stage)

THIRD WITCH: A drum! A drum! Macbeth doth come!

ALL WITCHES: *(Holding hands and circling pot)* The weird sisters, hand in hand, posters of the sea and land. Thus do go about, about, thrice to thine, and thrice to mine, and thrice again to make up nine. Peace! The charm's wound up!

(Enter Macbeth and Banquo from behind curtain. Keep green spotlight on witches, white on Macbeth and Banquo)

MACBETH: So foul and fair a day I have not seen.

(Banquo notices the witches)

BANQUO: What are these so withered and so wild in their attire that look not like the inhabitants of the earth and yet are on it? Do you live? You seem to understand me. You should be women, and yet your beards forbid me to think you so.

MACBETH: Speak if you can. What are you?

FIRST WITCH: All hail, Macbeth! Hail to thee, Thane of Glamis!

SECOND WITCH: All hail, Macbeth! Hail to thee, Thane of Cawdor!

THIRD WITCH: All hail, Macbeth! Thou shalt be king hereafter!

BANQUO: In the name of truth, are you fantastical? My noble partner, Macbeth, you greet with great predictions. To me you speak not. If you can look into the seeds of time, and say which grain will grow

and which will not, speak then to me, who neither beg nor fear your favors nor your hate.

FIRST WITCH: Hail!

SECOND WITCH: Hail!

THIRD WITCH: Hail!

FIRST WITCH: Lesser than Macbeth, and greater!

SECOND WITCH: Not so happy, yet much happier!

THIRD WITCH: Thou shalt get kings, though thou be none. So all hail, Macbeth and Banquo!

ALL WITCHES: Banquo and Macbeth, all hail!

(Witches exit through opening in curtain)

MACBETH: Stay, you imperfect speakers, tell me more. By my father's death, I know I am Thane of Glamis, but how am I Thane of Cawdor? The Thane of Cawdor lives, and to be king is not possible. To what do you owe this strange intelligence, and why upon this blasted heath do you stop in our way with such a prophetic greeting? Speak, I charge you!

BANQUO: Where have they vanished?

MACBETH: Into the air, melted as breath into the wind. I wish they had stayed.

BANQUO: Were such things here, or have we imagined them?

MACBETH: Your children shall be kings.

BANQUO: You shall be king.

MACBETH: And Thane of Cawdor too. Went it not so?

BANQUO: I heard those self same words. Who's here?

(Enter Ross. He kneels before Macbeth)

ROSS: Hail, Thane of Cawdor!

BANQUO: What, can the devil speak true?

MACBETH: The Thane of Cawdor lives. Why do you address me in this manner?

ROSS: The Thane of Cawdor lives, yes. But he joined with the enemies and his proven treasons have overthrown him. He does deserve to lose even his life. Our royal master, King Duncan hath bid us to to call thee Thane of Cawdor, for the title now is thine.

MACBETH: Glamis, I am, and now Thane of Cawdor. Perhaps chance will make me king!

BANQUO: New honors come upon him. Look how Macbeth is enraptured! Macbeth, we wait for thee.

MACBETH: Forgive me, my dull brain was full of thoughts forgotten. Come, friends. Let us meet the king.

Scene 2: A Few Days Later at Macbeth's Castle at Dunsinane

(The curtain opens; Lady Macbeth is reading a letter as she paces across the stage)

NARRATOR 2: A few days later, at Macbeth's castle at Dunsinane, Lady Macbeth is reading a letter from her husband in which he tells her about his meeting with the witches and their strange predictions. Lady Macbeth decides that Duncan must die, and begins to plot the death of the king herself. However, she voices some concern about her husband's courage.

LADY MACBETH: *(Crumpling letter)* Glamis thou art, and now Cawdor, and thou shalt be king as thou art promised. Yet I do fear thy nature. It is too full of the milk of human kindness to catch the nearest way. Thou wouldst be great, but thou hasn't the falseness that would attend greatness. Hurry hither, that I may pour my spirits in thine ear and chastise with the bravery of my tongue all that impedes thee from the golden crown.

(Messenger enters)

What is your message?

MESSENGER: King Duncan comes here tonight.

LADY MACBETH: Thou art mad to say it. Is not Macbeth with the king?

MESSENGER: To please you, my lady, our thane is coming.

(Messenger exits)

LADY MACBETH: I know he brings great news. Come, you spirits, and fill me from the crown to the toe with greatest cruelty. Make thick my blood! Come, thick night, and cover me with the densest smoke of hell, so my sharp knife see not the wound it makes, nor heaven peep through the blanket of the dark to cry "Stop! Stop!"

(Enter Macbeth)

Great Thane of Glamis! Worthy Thane of Cawdor! Greater than both you shall be hereafter! Thy letters have carried me past the present and I now feel the future is upon us.

MACBETH: My dearest love, King Duncan comes here tonight.

LADY MACBETH: And when does he leave?

MACBETH: Tomorrow, as he plans.

LADY MACBETH: Never shall Duncan see that tomorrow! Your face, my thane, is a book where men may read strange matters in your thoughts. To fool the time, look like the time. Bear welcome in your eye, your hand, your tongue. Look like the innocent flower, but be the serpent under it. King Duncan is coming and must be dealt with.

NARRATOR 1: Macbeth, obviously uncomfortable with this conversation, tells his wife they will speak further of this matter, but Lady Macbeth assures her husband that he must remain confident and leave all of the details of the murder to her.

(Macbeth and Lady Macbeth exit. A sound of trumpets is heard as King Duncan, his attendants, and Banquo enter from the opposite side of stage)

KING DUNCAN: This castle hath a pleasant feeling. The air sweetly fills our gentle senses.

BANQUO: I have noticed, your majesty, that the air is delicate.

(Enter Lady Macbeth)

KING DUNCAN: See our honored hostess. Where is Macbeth? We followed at his heels, but he rides well, and he hath arrived home before us. Fair and noble hostess, we are your guests tonight.

LADY MACBETH: *(Curtsying)* Your servant ever, your majesty.

KING DUNCAN: Give me your hand: lead me to Macbeth. We love him highly and shall continue to show our highest respect toward him. By your leave, hostess.

(Lady Macbeth takes Duncan's arm, and all exit off stage to banquet hall. Servants carry trays of food across stage. Talking and laughter of guests may be heard. Then enter Macbeth)

MACBETH: If I am going to assassinate King Duncan, then it is best that I do kill him quickly. He has been so kind in his great office, that my horrid deed will cause tears in every eye. Duncan is so good that his virtues will plead like angels. I have no reason to kill him, but only my vaulting ambition that drives me on.

(Enter Lady Macbeth. She and Macbeth act as Narrator speaks)

NARRATOR 2: After attending to her guests, Lady Macbeth joins her husband. He to get the ghastly deed over with quickly. She outlines her plan: When King Duncan is asleep, she will make his two servants drunk with wine. Macbeth will then sneak into Duncan's room, stab him with a knife, and then smear the blood on the servants to make them appear guilty of the crime. Macbeth worries they will be discovered.

MACBETH: What if we fail?

LADY MACBETH: We fail. Screw your courage to the sticking place and we'll not fail.

MACBETH: Will it not be noticed, when we have smeared the sleepy servants with blood and used their daggers, that they have done it?

LADY MACBETH: Who will dare question it, as we will make our grief roar upon his death. Come, Macbeth.

(Exit Lady Macbeth)

MACBETH: False face must hide what the false heart doth know!

(Exit Macbeth)

Scene 3: Macbeth's Castle, Later That Night

(Enter Banquo and Fleance, carrying torches)

NARRATOR 1: Two hours later, Banquo and his son, Fleance, enter Macbeth's castle. Banquo is upset about the witches' prophecies and cannot sleep.

BANQUO: How goes the night, boy?

FLEANCE: The moon is down. I have not heard the clock. I think 'tis later than twelve, sir.

BANQUO: Here, take my sword. The heavens are thrifty tonight. Their candles are all out. *(Enter Macbeth and servant)* Give me my sword. Who's there?

MACBETH: A friend.

BANQUO: What, sir, not yet at rest? The king's abed. He hath been in unusual pleasure, and sent forth riches to your household. This diamond is for your wife. *(Hands Macbeth the "diamond")* I dreamt last night of the three weird sisters. To you they have showed some truth.

MACBETH: I think not of them. Yet, when we can find an hour, let's talk about that business.

BANQUO: At your kindest leisure.

MACBETH: Good night, then, and sleep well.

BANQUO: Thanks, sir, the same to you.

(Exit Banquo and Fleance. Servant enters)

NARRATOR 2: Macbeth bids his servant to have Lady Macbeth strike a bell when she is ready for the murder of King Duncan to take place. Thinking about the terrible deed he is about to commit, Macbeth suddenly sees a dagger in the air. He reaches for it, but cannot grab it.

(Lights off, except for spot on Macbeth. He looks at imaginary dagger in the air.)

MACBETH: Is this a dagger which I see before me, the handle toward my hand? Come, let me clutch thee. I have thee not, and yet I see thee still. Art thou but a dagger of the mind, a false creation of my brain? I see thee still, and on thy blade spots of blood which was not so before. There's no such thing! It is this bloody business which makes my eyes see this thing. *(A bell rings from off stage)* I go, and it is done. The bell invites me. Hear it not, Duncan, for it is a death knell that summons thee to heaven or to hell.

(Macbeth exits behind divider to kill Duncan. Lady Macbeth enters and paces anxiously back and forth across stage as narrator says part, then stands in the shadows on stage.)

NARRATOR 1: Lady Macbeth anxiously waits for her husband to return. She has drugged the guards' wine, so they will not awaken, and comments to herself that, if Duncan had not so resembled her father as he slept, she would have committed the murder herself. For his part, Macbeth has rid himself of fear, and has entered the king's room.

(Macbeth's hand with dagger is seen from behind divider. Drum beats four times slowly, with the hand being thrust down on the fourth beat. Red spotlight is on Macbeth; all other lights are off except for white spot on narrator.)

NARRATOR 2: Just as Macbeth has done the murder, one of the grooms laughs in his sleep and the other cries, "Murder!". One of them says "God bless us," and the other answers, "Amen." Macbeth tries to say "Amen" also, but it sticks in his throat and he cannot pronounce it. He hears a voice which calls, "Sleep no more; Macbeth doth murder sleep, the innocent sleep, that nourishes life. Sleep no more. Glamis hath murdered sleep, and therefore Cawdor shall sleep no more, Macbeth shall sleep no more."

(Macbeth hurries back on stage, looking back in fright at the murder scene. He carries the dagger. Lady Macbeth returns to center stage)

MACBETH: I'll go no more! I am afraid to think what I have done. I dare not look on it again.

LADY MACBETH: Coward! Why did you bring these daggers from the place? They must lie there. Give me the daggers! The dead are but as pictures. "Tis the eye of childhood that fears a painted devil. If he still bleeds, I'll gild the faces of the grooms with his blood, for it must seem their guilt!

(Exit Lady Macbeth behind divider. A knock is heard on castle gate)

MACBETH: Whence is that knocking? How is it with me that every noise appalls me? What hands are here? Ha! Will all great Neptune's ocean wash this blood clean from my hands? No! This, my hand, will rather make the multitudinous seas of green turn to red!

(Enter Lady Macbeth)

LADY MACBETH: Now my hands are of your color, but I shame to wear a heart so white. *(A knock is heard)* I hear a knocking at the south entry. Retire we to our chamber. A little water clears us of this deed. How easy it is then! *(Another knock)* Hark, more knocking. Get on your nightgown lest they call us. Be not lost so poorly in your thoughts.

(Exit Lady Macbeth)

MACBETH: To know my deed, 'twere best not know myself! *(Another knock)* Wake Duncan with this knocking. I would thou couldst!

(Exit Macbeth. Knocking continues. Porter, slightly drunk, enters)

PORTER: Here's a knocking indeed! *(Another knock)* Knock, knock, knock! Who's there in the name of Beezlebub? I'll come in time! *(More knocking)* Who's there in the devil's name? *(More knocking)* Knock, knock! Never at quiet! Who are you? *(More knocking)* Anon! Anon! *(Porter opens gate)* I pray you, remember the porter.

(Enter MacDuff and Lennox)

MACDUFF: Was it so late, friend, when you went to bed that you do lie so late?

PORTER: Faith, sir, we were carousing till very late.

MACDUFF: Is thy master stirring? *(Enter Macbeth)* Our knocking has awakened him. Here he comes.

LENNOX: Good morrow, noble sir.

MACBETH: Good morrow, both.

MACDUFF: Is the king stirring, worthy thane?

MACBETH: Not yet.

MACDUFF: He did command me to call on him early. I have almost slipped the hour.

MACBETH: I'll bring you to him.

(Macbeth leads MacDuff to divider. MacDuff exits to awaken Duncan)

LENNOX: Is the king leaving today?

MACBETH: He is. He did say so.

LENNOX: The night has been unruly. Where we were, our chimneys were blown down. The wind did sound like screams of death. Some say the earth was feverish and did shake.

MACBETH: 'Twas a rough night.

LENNOX: I cannot remember a worse night, sir.

(Enter MacDuff)

MACDUFF: O horror, horror, horror! Tongue nor heart cannot conceive nor name thee!

MACBETH and LENNOX: What's the matter?

MACDUFF: Most sacrilegious murder!

MACBETH: What is it you say? Murder?

LENNOX: Mean you his majesty?

MACDUFF: Approach the chamber, and destroy your sight! Do not bid me speak. See, and then speak yourselves. *(Exit Macbeth and Lennox behind divider)* Awake! Awake! Ring the alarm bell. Murder and treason! Banquo, Donalbain, Malcolm! Shake off your sleep and look on death itself!

(Bell rings. Enter Lady Macbeth)

LADY MACBETH: What's the business that such a hideous trumpet calls to awaken the sleepers of the house? Speak! Speak!

MACDUFF: O, gentle lady. "Tis not for you to hear what I can speak. *(Enter Banquo)* O Banquo, Banquo, our royal master's murdered!

LADY MACBETH: Woe, alas! What, in our house?

BANQUO: Dear MacDuff, I prithee, contradict thyself, and say it is not so!

(Enter Macbeth and Lennox)

MACBETH: Had I but died an hour before seeing this sight, I had lived a blessed time.

(Enter Malcolm and Donalbain)

DONALBAIN: What is wrong?

MACDUFF: Your royal father's murdered!

MALCOLM: By whom?

LENNOX: Those of his chamber, it seems, had done it. Their hands and faces were covered with blood, so were their daggers, which unwiped we found upon their pillows. No man's life was to be trusted with them.

MACBETH: O yet I do repent me of my fury, that I did kill them.

MACDUFF: Wherefore did you so?

MACBETH: Who can be wise and neutral at such a moment? No man. Here lay Duncan, his silver skin laced with blood, there the murderers, their daggers covered with blood. Who could refrain from killing them?

LADY MACBETH: Help me hence, ho!

(She begins to faint)

MACDUFF: Look to the lady!

(Lady Macbeth is helped off stage)

BANQUO: Let us meet and question this most bloody piece of work to know it further!

MACBETH: Let us briefly meet in the hall together.

(All exit except Malcolm and Donalbain;)

MALCOLM: What will you do? Let's not go with them. To show unfelt sorrow is easy for the false man. I'll go to England.

DONALBAIN: To Ireland, I. Our separated fortune shall keep us both the safer. Where we are there are daggers in men's smiles. We are surely in danger if we stay here.

MALCOLM: This murderous shaft that's shot hath not yet finished, and our safest way is to avoid the aim. Yes, our best course is to run. Therefore, to horse, and let us not be dainty of leave taking.

(Malcolm and Donalbain exit. Enter MacDuff and Ross)

MACDUFF: Malcolm and Donalbain, the king's two sons, are stolen away and fled, which puts upon them the suspicion of the deed.

ROSS: "Tis still against nature! Thriftless ambition that will rise up and kill a father. Then 'tis most likely the crown will fall upon Macbeth.

MACDUFF: Yes, Macbeth will be king. He is already named and has gone to Scone to be crowned.

(Exit MacDuff and Ross. Banquo enters)

BANQUO: Thou hast it now, King, Cawdor, Glamis, all as the weird sisters promised, and I fear thou playest most foully for it. But hush, no more.

NARRATOR 1: Macbeth was, indeed, crowned King of Scotland. However, neither he nor Lady Macbeth could forget the predictions of the witches that, though Macbeth should be king, none of his children,

but the children of Banquo, should be kings after him. Macbeth now feels that he must kill Banquo also.

(Enter Macbeth)

MACBETH: Tonight we hold a solemn supper, sir, and I'll request your presence.

BANQUO: Your highness, I will attend.

MACBETH: Ride you this afternoon?

BANQUO: Ay, my good lord.

MACBETH: Is it far you ride?

BANQUO: As far, my lord, as will fill up the time between this and supper.

MACBETH: Forget not our feast.

BANQUO: My lord, I will not forget.

MACBETH: We hear our bloody cousins are hiding in England and Ireland, not confessing to their cruel murder, but telling falsehoods to those who will listen. But, we can talk of that tomorrow. Farewell till you return tonight. Does Fleance go with you?

BANQUO: Ay, my good lord.

MACBETH: I wish your horses swiftness and sureness of foot. Farewell.

(Banquo exits. Macbeth calls a servant to him)

Are those men here?

SERVANT: They are, my lord, outside the palace gate.

MACBETH: Bring them before me. *(Exit servant)* Our fears in Banquo stick deep. The weird sisters hailed him as father to kings. There is none but he that I do now fear. *(Servant and three murderers enter.) (To servant)* Now go to the door and stay there till I call. *(Exit servant. Macbeth addresses the murderers)* Was it not yesterday we spoke together?

FIRST MURDERER: It was, so please your highness.

MACBETH: Well then, now, have you considered what I said, that it is Banquo, and not I, that is your enemy? It is he whose heavy hand hath bowed you to the grave and made you beggars forever. Do you believe it?

FIRST MURDERER: We do, my liege.

MACBETH: And are you ready to free yourselves from this bondage?

FIRST MURDERER: We are men, my lord.

SECOND MURDERER: I am one, my liege, whom the vile blows of the world hath so angered, that I am reckless what I do to spite the world.

FIRST MURDERER: And I another. So weary with disasters, tempted by fortune that I would give any chance to change my life or die. We stand ready, my lord, to perform what you command us.

MACBETH: It must be done tonight. I require a clearness in this. You must leave no rub or blotches in the work. Fleance, his son, will keep him company on his ride. Both father and son must die! Both! *(Exit murderers)* It is finished! Banquo, your soul is in flight. If it find heaven, it must find it out tonight.

(Enter Lady Macbeth. She and Macbeth act as narrator speaks)

NARRATOR 2: Lady Macbeth joins her husband, but he is preoccupied with the dreadful deed he has just ordered done. She asks what it is that disturbs him so, but he tells her to be innocent of the knowledge of the deed until the time comes that she can applaud his actions.

(Macbeth and Lady Macbeth exit. Curtain closes. Set up table for banquet scene on stage while curtain is closed)

Scene 4: In the Woods, Near the Castle.
Time is Late Afternoon.

(Enter murderers in front of curtain. Blue or green spotlight is on murderers)

FIRST MURDERER: It is nearly dark, and near approaches the subject of our watch.

SECOND MURDERER: Hark, I hear horses.

BANQUO: *(Speaking from behind curtain)* Give us a light, there, ho!

FIRST MURDERER: 'Tis he, Banquo. Everyone else is in the court.

SECOND MURDERER: 'Tis almost a mile, but he usually walks from here to the palace gate.

(Enter Banquo and Fleance, in front of curtain)

BANQUO: *(To Fleance)* It will rain tonight.

FIRST MURDERER: Let it come down!

(First murderer lights torch; other murderer stabs Banquo)

BANQUO: O treachery! Fly, good Fleance! Fly! Fly! Take thou revenge!

(Banquo dies as Fleance runs off stage)

SECOND MURDERER: There's but one down! The son is fled!

FIRST MURDERER: We have lost the best half of the affair.

SECOND MURDERER: Let's away, and say how much is done.

(All exit)

Scene 5: The Castle Banquet Hall, Later in the Evening

(Curtain opens. Banquet table is set on stage.)

NARRATOR 1: That evening, in the banquet hall, Macbeth and Lady Macbeth are welcoming the guests who have come to celebrate Macbeth's coronation as King of Scotland.

(Trumpet fanfare. Enter Macbeth, Lady Macbeth, and guests.)

MACBETH: Please sit down, but first a hearty welcome.

GUESTS: Thanks to your majesty!

(Guests sit at the table. First murderer appears in the doorway, and Macbeth goes to him.)

MACBETH: There's blood upon thy face.

FIRST MURDERER: 'Tis Banquo's then.

MACBETH: Is he dead?

FIRST MURDERER: My lord, his throat is cut; that I did for him.

MACBETH: Thou art the best of the cut throats! Did you do the same for Fleance?

FIRST MURDERER: Most royal sir, Fleance did escape.

MACBETH: *(Angrily)* Then comes my fit again! Get thee gone! I'll talk with thee tomorrow.

(Exit first murderer)

LADY MACBETH: My royal lord, you do not give good cheer. The feast is growing cold.

(Ghost of Banquo enters and sits in Macbeth's chair at the table.)

LENNOX: May it please your highness, sit.

MACBETH: I wish Banquo were present. His absence lays blame upon his promise.

ROSS: Please it your highness to grace us with your royal company?

MACBETH: The table's full.

LENNOX: Here is a place reserved, sir.

MACBETH: Where?

LENNOX: Here, my good lord.

(Macbeth sees Banquo's ghost.)

What is the matter, your highness?

MACBETH: Which one of you has done this?

ALL GUESTS: What, my good lord?

MACBETH: Thou canst not say I did it. Don't shake your bloody locks at me!

ROSS: *(Rising)* Gentlemen, rise. His highness is not well.

(All guests stand. Ghost exits. During narration, Lady Macbeth goes to each guest and motions them to be seated.)

NARRATOR 1: Of course, none of the other guests see this ghost, so they think Macbeth is ill. As Macbeth continues to address the ghost in words which make his part in Banquo's death increasingly more evident, Lady Macbeth excuses her husband's behavior and tells him that he is ruining the dinner.

MACBETH: *(Addressing guests)* I do forget. Do not wonder at me, my most worthy friends. I have a strange infirmity which is nothing serious. Come, love and health to all. Give me some wine, fill full. *(Servant fills glasses with wine. Banquo's ghost returns to Macbeth's chair.)* I drink to the general joy of the whole table, and to our dear friend, Banquo, whom we miss. Would he were here. To him and all we drink.

ALL GUESTS: Our duties and our pledge! To Banquo!

(Macbeth sees Banquo's ghost.)

MACBETH: Quit my sight! Let the earth hide thee! Thy bones are marrowless, thy blood is cold. Thou hast no speculation in those eyes which thou dost glare with. Away horrible shadow!

LADY MACBETH: I pray you, friends, speak not. He grows worse and worse. Questions enrage him. At once, good night. Don't stand on ceremony, but go at once.

LENNOX: Good night and better health attend his majesty.

LADY MACBETH: A kind good night to all.

ALL GUESTS: Good night, your majesty.

(All guests exit. Curtain closes.)

Scene 6: The Heath

(In front of curtain. Witches enter and begin dancing around cauldron..White spotlight is on narrator during part, then shine blue or green spotlight on witches.)

NARRATOR 1: Concerned about the loyalty of those around him, Macbeth questions why MacDuff was not at the banquet. Macbeth decides to visit the witches once more to find out what the future holds. He finds them on the gloomy heath, dancing around a bubbling cauldron.

(Sound of thunder.)

FIRST WITCH: Thrice the black cat has mewed.

SECOND WITCH: Thrice and once the hedge-hog whined.

THIRD WITCH: 'Tis time, 'tis time.

FIRST WITCH: Round about the cauldron go, In the poisoned entrails throw.

ALL WITCHES: Double, double, toil and trouble. Fire burn and cauldron bubble.

SECOND WITCH: Fillet of a fenny snake, in the cauldron boil and bake. Eye of newt and toe of frog, wool of bat and tongue of dog.

THIRD WITCH: Adder's fork and blind worm's sting, lizard's leg and owlet's wing, for a charm of powerful trouble, like a hell broth boil and bubble.

ALL WITCHES: Double, double, toil and trouble. Fire burn and cauldron bubble.

SECOND WITCH: Cool it with a baboon's blood, then the charm is firm and good.

FIRST WITCH: By the picking of my thumbs, something wicked this way comes.

(Enter Macbeth)

MACBETH: How now, you secret, midnight hags. What is it you do?

ALL WITCHES: A deed without a name.

MACBETH: I wonder how you came to know what you have told me. Answer me to what I ask!

FIRST WITCH: Speak!

SECOND WITCH: Demand!

THIRD WITCH: We'll answer!

FIRST WITCH: Say if thou would rather hear it from our mouths, or from our masters.

MACBETH: Call them, let me see them!

ALL WITCHES: Come, high or low, thyself to show!

APPARATION: Macbeth! Macbeth! Macbeth! Beware MacDuff! Beware the Thane of Fife!

MACBETH: Whatever thou art, for thy good caution, thanks. MacDuff, thou shalt not live.

ALL WITCHES: Listen, but speak not to it!

APPARITION: Be brave and proud and care not about MacDuff, for Macbeth shall never vanquished be until Great Birnam Wood shall move to high Dunsinane Hill!

(Apparition vanishes)

MACBETH: That will never be, for how can a forest move its earth bound roots! Yet my heart throbs to know one thing. Tell me, if your art can tell so much, shall Banquo's children ever reign in this kingdom?

ALL WITCHES: Seek to know no more!

MACBETH: I will be satisfied! Deny me this and an eternal curse fall on you! Let me know!

FIRST WITCH: Show!

SECOND WITCH: Show!

THIRD WITCH: Show!

ALL WITCHES: Show his eyes and grieve his heart. Come, like shadows, so depart.

(Ghost of Banquo appears, with a crown on his head.)

MACBETH: Thou art like the spirit of Banquo! Down! Thy crown doth sear my eyeballs. Filthy hags, why do you show me this? I'll see no more! Horrible sight! Now I see 'tis true, for the blood-covered Banquo smiles upon me! *(Witches vanish behind curtain.)* Where are they? Gone! Let this pernicious hour stand accursed in the calendar! Servant!

(Servant enters)

SERVANT: What is your grace's will?

MACBETH: Saw you the weird sisters?

SERVANT: No, my lord.

MACBETH: Came they not by you?

SERVANT: No, indeed, my lord.

MACBETH: I did hear the galloping of horses. Who was it came by?

SERVANT: 'Tis two or three, my lord, that bring you word that MacDuff is fled to England.

MACBETH: Fled to England?

SERVANT: Ay, my good lord.

NARRATOR 2: Upon hearing this news about MacDuff, Macbeth swears that he will surprise MacDuff's castle and kill his wife and children. He sends his servant for the hired murderers who will carry out this terrible crime. *(Exit Macbeth and servant)* Ross learns of the plot and carries the message to MacDuff, who then plans his revenge.

Scene 7: Macbeth's Castle, Several Nights Later

(Curtain opens. The doctor and gentlewoman are standing on one side of the stage. Lights are dim, except for spotlight on doctor and gentlewoman.)

NARRATOR 1: Several nights later, at Macbeth's castle, a doctor and gentlewoman are watching Lady Macbeth as she walks in her sleep.

DOCTOR: I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

GENTLEWOMAN: Since his majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon it, read it, afterwards seal it, and again return to bed, yet all this while in a most fast sleep.

DOCTOR: In this slumbery agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

GENTLEWOMAN: That, sir, which I will not repeat!

DOCTOR: You may tell me and you should.

GENTLEWOMAN: Neither to you nor anyone, as I have no witness to confirm my speech.

(Enter Lady Macbeth with a candle.)

GENTLEWOMAN: Lo, you, here she comes and, upon my life, fast asleep. Observe her.

DOCTOR: How came she by that light?

GENTLEWOMAN: She has it lit by her continually. 'Tis her command.

DOCTOR: You see her eyes are open!

GENTLEWOMAN: Ay, but her senses are shut!

DOCTOR: What is it she does now? Look, how she rubs her hands.

GENTLEWOMAN: It is an accustomed action with her to seem to be washing her hands. I have known her to continue this a quarter of an hour.

LADY MACBETH: *(Sets candle down and rubs hands.)* Yet here's a spot!

DOCTOR: Hark, she speaks. I will write down what she says to satisfy my remembrance more strongly.

LADY MACBETH: Out, damned spot, out I say! What need we fear, when no one knows what we have done? Who would have thought the king to have so much blood in him?

DOCTOR: Do you mark that?

LADY MACBETH: What, will these hands never be clean?

DOCTOR: We have heard what we should not!

GENTLEWOMAN: She has spoke what she should not, I am sure of that. Heaven knows what she has done!

LADY MACBETH: Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand. Oh-h-h!

DOCTOR: What a sigh is there! The heart is sorely charged. This disease is beyond my practice.

LADY MACBETH: Wash you hands, put on your nightgown! Look not so pale. I tell you again, Banquo's buried. He cannot come out of his grave.

DOCTOR: Horrible!

LADY MACBETH: To bed, to bed. There's a knocking at the gate! Come, come, come, come, give me your hand! What's done cannot be undone. To bed, to bed, to bed.

(Lady Macbeth exits.)

DOCTOR: Will she now to bed?

GENTLEWOMAN: Directly.

DOCTOR: Unnatural deeds do breed unnatural troubles. Infected minds will discharge their secrets. More needs she the divine than the

physician. Good God forgive us all! Look after her. So, good night. I think, but dare not speak!

GENTLEWOMAN: Good night, good doctor.

(Both exit, with Gentlewoman following Lady Macbeth.)

Scene 8: A Few Weeks Later at Macbeth's Castle

(Macbeth is standing on castle wall, looking toward back of stage. He turns toward audience.)

MACBETH: Bring me no more reports. Let them fly all. Till Birnam Woods move to Dunsinane, Macbeth shall not vanquished be. The heart I bear shall never shake with fear! *(Enter servant)* The devil damn thee, thou cream-faced loon! Where are you going with that goose look?

SERVANT: There is ten thousand...

MACBETH: Geese, villain?

SERVANT: Soldiers, sir!

MACBETH: Thou lily-livered boy, what soldiers?

SERVANT: The English force, so please you.

MACBETH: Get thy face away! Bring me my armor! I'll put it on.

(Doctor enters as servant exits. He tries to get Macbeth to listen, but Macbeth is preoccupied.)

MACBETH: How is your patient, doctor?

DOCTOR: She is troubled with dark remembrances that keep her from her sleep.

MACBETH: Well, cure her of that!

DOCTOR: Ay, my good lord.

(Doctor exits. Lady Macbeth screams. Servant enters.)

MACBETH: What was that noise?

SERVANT: It was the cry of a woman, my lord.

(Lady Macbeth screams again.)

MACBETH: The scream again!

(Doctor enters.)

DOCTOR: The Queen, my lord, is dead.

(Doctor exits)

MACBETH: Tomorrow, and tomorrow, and tomorrow creeps in this petty pace from day to day, to the last syllable of recorded time; and all our yesterdays have lighted fools the way to dusty death. Out, out brief candle! Life's but a walking shadow, a poor player that struts and frets his hour upon the stage, and then is heard no more. It is a tale told by an idiot, full of sound and fury, signifying nothing! *(Enter messenger)* Quickly, what is thy message?

MESSENGER: Gracious, my lord. I should report what I saw, but know not how to say it.

MACBETH: Well, say it!

MESSENGER: As I stood my watch upon the hill, I looked toward Birnam Woods, and I thought the wood began to move.

MACBETH: Liar and slave!

MESSENGER: Let me endure your wrath, if it be not so! Within this three miles you may see it coming! I say, a moving grove!

MACBETH: If thou speakest false, upon the next tree shalt thou hang alive until famine claims thee. "Fear not till Birnam Wood do come to Dunsinane", and now a wood comes toward Dunsinane. We can neither flee nor tarry here. Ring the alarm bell! At least we'll die with harness on our back.

(Exit servant Enter MacDuff)

MACDUFF: Turn, hell-hound, turn!

MACBETH: Of all men else I have avoided thee. But get thee back. My soul is too much charged with blood of thine already.

MACDUFF: I have no words. My voice is in my sword, thou bloody villain!

MACBETH: Let fall thy blade upon my chest. I live a charmed life, which must not yield to such as you. I'll not fight with thee.

MACDUFF: Then yield, coward, and live to be a mockery. We'll have thee as our rarer monsters are, painted upon a pole, and under it written, "Here may you see the tyrant!"

MACBETH: I will not yield to kiss the ground before young Malcolm's feet. Lay on, MacDuff, and damned be him that first cries, "Hold enough!"

(Macbeth and MacDuff fight with swords. MacDuff kills Macbeth. Malcolm and attendants enter.)

MACDUFF: *(To Malcolm)* Hail, king, for so thou art! Behold where stands the usurper's cursed head! The time is free. *(Takes crown from Macbeth's head and places it on Malcolm's head., then kneels in front of Malcolm)* Hail, King of Scotland!

ALL OF CAST: Hail, King of Scotland!

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